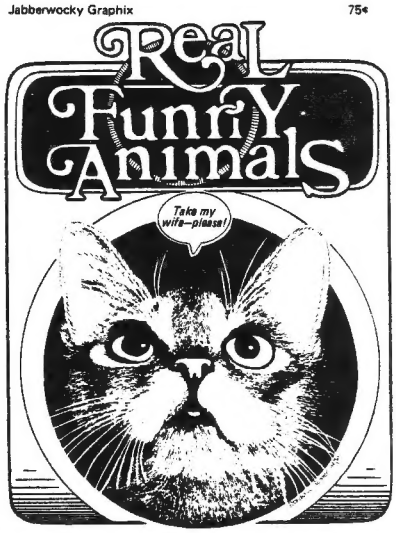
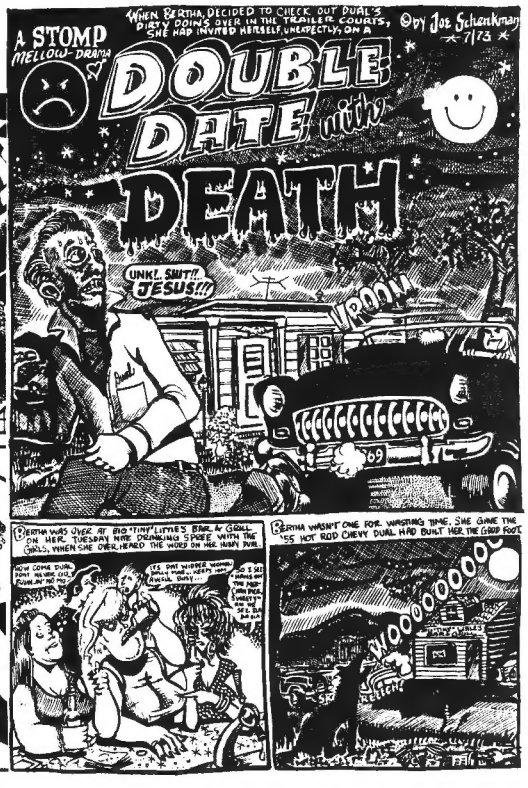
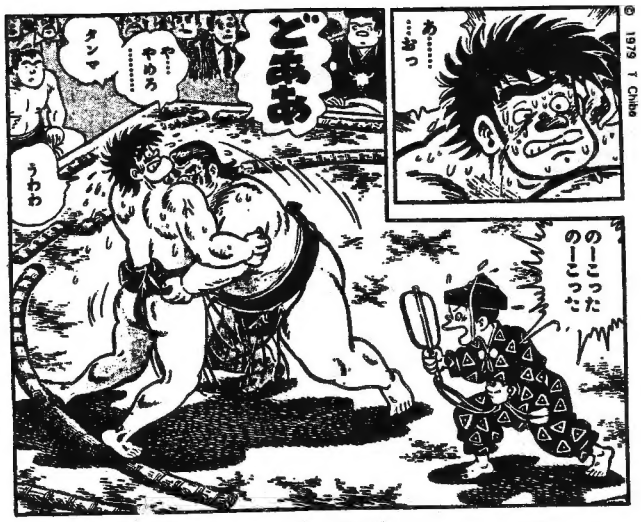
Jabberwocky Graphix 75¢

COMIX WORLD 223. August, 1983. © Clay Geerdes, POB 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Brad Foster whose latest mini-comic is REAL FUNNY ANIMALS. 75¢ pp from 4109 Pleasant Run, Irving, TX 75062.* AMINALS 1 is a new DZ by Dave Patterson. $1/37¢ stamp from him, 12414 Foxridge, Houston, TX 77037.* Art below is from EL VIBORA 43. Info from J. M. Berengueur, Plaza Beatas 3, Barcelona, Spain. A must for any serious collector.* "Double date with Death" is the lead story in Joe Schenkman's JUMP START. $2/37¢ st from Joe, 231 E. 29th St., NYC 10016. Inside art by S. Clay Wilson, Art Spiegelman, Winston Smith, Van Howell, et al. DZ.* A spread on Robert Williams art in Jul HIGH TIMES.* New CW minis are FUNNY INSECTS 2 (Dissmeyer, Foster, Miller, Geerdes) and VAMPIRE VIGNETTES 5 (Jane Oliver and Grass Green). 50¢/stamp each. Newavers note: Clay is speaking at the San Diego Con at 12:30 on Friday, August 5. Stop by if you're up by then. Like to meet everyone. RE LOGOS: Logo art for either newsletter should be 4x6" and holiday logos are always needed.* Next issue: Photos and info on the San Diego Con. Let's see some on the spot art and snappy critiques.* I know CBG is discriminating against newavers. Expect it. It's an extension of Eastern promo now.

-Clay Geerdes




A STOMP MELLOW-DRAMA
WHEN BERTHA DECIDED TO CHECK OUT DUAL'S DIRTY DOIN'S OVER IN THE TRAILER COURTS, SHE HAD INVITED HERSELF, UNEXPECTEDLY, ON A
©by Joe Schenkman 7/83
DOUBLE DATE with DEATH
UNK!.. SHIT!! JESUS!!!
VROOM
'69



103. Matsutarō, the young sumo wrestler, meets his match. From the still popular series Notari Matsutarō, *by Tetsuya Chiba, first published in 1973 in* Big Comic.

157. After trying to flee in a boat, Aota, leader of a school cheer squad, is attacked by a not-so-ravishing beauty yelling "Balls!" Dōkuman's Aa! Hana no Ōendan ("Aah! The Beautiful Cheer Squad!"), serialized from 1975 in the adult weekly Manga Action, *was a parody of Japan's disciplined, slavish cheer squads and, indirectly, of the "macho" element in Japanese society.*

MANGA! MANGA!

147. A beautiful woman is whacked with a sword, and her true identity turns out to be . . . Lupin III, star of artist Monkey Punch's popular series of the same name. Lupin III *first appeared in the adult weekly* Manga Action *in 1967. Subsequently, its clever twists and turns of plot and its jazzy fashionable art style combined with humorous eroticism have won it many fans among senior and junior high school students—a typical example of crossover.*

Spread around you are examples of the type of art and writing you will find in the new book on Japanese comics, MANGA! MANGA!

Of the 4.3 billion books and magazines produced in Japan in 1980, 27 percent were comics in magazine and book format.

Japan now uses more paper for its comics than it does for its toilet paper.

It takes an average Japanese reader twenty minutes to finish a 320-page comic magazine, or 3.75 seconds spent on each page.

There are few soldiers or military comic strips today because warlike posturing is considered bad taste among all classes of people.

MANGA! MANGA! was published by Kodansha International. Available soon at local comic stores. $19.95.

159. Shin Morimura's Adamu no Okurege *("Adam's Stray Locks") was serialized in the late 1970s in* Manga Action *as a collection of short comedy stories that deal with first sex, and gay sex, among young Japanese people. Morimura is one of the most realistic, yet fluid artists active today, drawing mostly for the mainstream adult weeklies.*

AMERICAN CENSORSHIP

Japanese cartoonists are no strangers to government censorship: as early as 1698, Itchō Hanabusa was exiled for caricaturing the reigning shogun's mistress as a local tart. Not until the end of World War II did a new, American-authored constitution officially prohibit government censorship and allow cartoonists to lambast the establishment, even to criticize the emperor. Still, during the Occupation (1945–51) the American authorities censored work which seemed to reinforce feudal values, and they frowned on criticism of Americans. Ichio Matsushita, a prominent children's artist, was forced to stop drawing swords on the heroes in his fantasy comics. Kōdansha's *Shōnen Club*, the largest children's magazine before the war, was deemed a purveyor of "feudalistic" ideas: editors were purged and comic strips with traditional themes removed; upon request, the title of the magazine was printed in English and English-language comics were included inside. Ryūichi Yokoyama, creator of the popular newspaper strip *Fuku-chan*, was reprimanded for drawing Americans with red noses.

117. Title page for volume 1 (1968) of Chikako Urano's Attack No. 1, *one of the first popular volleyball stories, serialized from 1968 to 1971 in* Margaret.